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AN EXHIBITION
OF THE WORK OF
DAVID JONES

THE BRIDE *Reproduction from a wood engraving*

C·E·M·A
1944

INTRODUCTION

In the latter half of 1943 C.E.M.A. took a small collection of paintings by Cedric Morris to various centres in Wales. At the close of the exhibition an appeal was received from some of those who had enjoyed it for another opportunity to see work by a contemporary Welsh artist. Happily it has been possible to follow up this request by arranging an exhibition of pictures by David Jones. It is particularly appropriate that the work of this artist should be shown in Wales, for although born on the outskirts of London, he owes a great debt to his Celtic ancestry.

Born in 1895, David Jones comes from a family of farmers and craftsmen who lived and worked for many years in the shadow of the Clwydian Hills. From this stock he has inherited a strong sense of race, of belonging to the Welsh people, a sense that was nurtured in him by his father. From this source also he may have inherited his feeling for fine craftsmanship which gives strength to the expression of his Celtic imagination. After a short period as a student he enlisted in the Royal Welch Fusiliers in 1915 and served in France for three years, but it was not until nearly twenty years later that his experiences as a soldier crystallized into a number of war drawings (an example of which is shown in no. 7) and the Hawthornden Prize Novel *In Parenthesis*. Soon after demobilization and a brief attempt to reconcile himself again to the life of an art student, he entered the Roman Catholic Church and joined Eric Gill in Sussex. With Gill he learnt the crafts of wood- and line-engraving, and in these mediums has produced

some of his finest work. A selection of these prints, including the magnificent illustrations to the medieval Chester Play of *The Deluge* and his line-engravings illustrating *The Ancient Mariner* are included in this exhibition. The greater part of his artistic output has, however, been in the form of watercolours and so, naturally, they predominate in this collection.

In these drawings, with their exquisite line and lovely colour, he achieves a highly personal means of expression. They fall into two groups, the landscapes, portraits and still-lifes which are the result of his reaction to sensuous experience; and the symbolic compositions derived from his religious beliefs and the Celtic legends which he has studied deeply. Of partieular importance in this latter category are the two fine drawings of subjects inspired by Malory which have been lent by the Tate Gallery.

C.E.M.A. is again indebted to the continuing generosity of galleries and private owners who have made this exhibition possible by the loan of their pictures. Welsh amateurs, to restore this word to its eighteenth-century use, will also thank them for enabling them to see the art of one of their most talented countrymen.

CATALOGUE

1. THE FLEET OFF BRIGHTON. Signed and dated 1927.

   Lent by Miss M. L. Graham

2. RIVER PATH. Signed and dated 1928.

   Lent by Mr. A. W. Wheen

3. ROMAN LAND. 1928.

   Lent by the National Museum of Wales

4. ENGLISH WINDOW. Signed. Undated.

   Lent by Mr. A. W. Wheen

5. TERRACE. Signed and dated '29.

   Lent by the Trustees of the Tate Gallery

6. PETRA. Signed and dated '29.

   Lent by the Contemporary Art Society for Wales

7. INSULA PYRUS.

   Lent by the Lady Prudence Branch

8. FORWARD POSITIONS 1916. Men of the 15th Battalion, Royal Welch Fusiliers.

9. FOREST CAT. Signed and dated 'London Zoo 1930'.

   Lent by Mr. and Mrs. Harman Grisewood

10. SEASCAPE. 1930.

    Lent by the National Museum of Wales

11. PORTRAIT OF THE LADY PRUDENCE BRANCH. Signed and dated 1930.
Lent by Mr. T. F. Burns

12. EVENING BY THE SEA. Signed and dated 1931.
Lent by Sir Kenneth Clark, K.C.B.

13. TRADE SHIP PASSES BY YNYS PYR. Signed and dated 1931.
Lent by Mr. A. J. McNeil Reid

14. MANAWYDDAN'S GLASS DOOR.
Lent by Mrs. Cazalet Keir, M.P.

15. SATURN'S CUP. Signed and dated 1932.
Lent by The Lady Prudence Branch

16. LANDSCAPE. Painted 1932.
Lent by University College of North Wales, Bangor

17. STILL LIFE. Painted 1932.
Lent by University College of North Wales, Bangor

18. THE PARK. Signed and dated 1932.
Lent by Sir Edward Marsh, K.C.V.O.

19. PARK (with cattle). Signed and dated 1932.
Lent by Mr. and Mrs. Oliver Low

20. CHAPEL IN THE PARK. Signed and dated 1932.
Lent by the Trustees of the Tate Gallery

21. THORN CUP. Signed and dated 1932.
Lent by Lady Benthall

22. PORTRAIT OF RENÉ HAGUE. Signed and dated 1932.

Lent by Sir Wynne Cemlyn Jones

23. MARTHA'S CUP. Signed and dated '32.

Lent by Mr. Eric Gregory

24. GUNMAN'S FIELD.

Lent by Mr. H. S. Ede

25. THE VICTIM. Design for an unexecuted engraving. Reproduced in *In Parenthesis*, 1937.

26. GUENEVER. (Launcelot comes to Guenever in the Castle of Sir Meliagraunce. *Morte d'Arthur*, Book XIX, ch. 6.) Signed and dated 1940.

Lent by the Trustees of the Tate Gallery

27. THE FOUR QUEENS. Signed and dated 1941. (Queen Morgan le Fay, the Queen of the Outer-Isles, the Queen of Eastland and the Queen of North Galis find Launcelot asleep under an apple tree. *Morte d'Arthur*, Book VI, ch. 3.)

Lent by the Trustees of the Tate Gallery.

28. Ten wood-engravings from the Chester play *The Deluge*. (Golden Cockerel Press, 1927.)

i. The World
ii. Noah receives the plans
iii. The mockers and the building of the ark
iv. No rain—the mock continues
v. The beasts after their kind
vi. The entry into the ark
vii. The fountains of the deep
viii. The great rain
ix. The dove
x. The oblation of Noah

29. Ten copper engravings published as illustrations. Coleridge's poem, *The Ancient Mariner*, 1928–9. (Published by Douglas Cleverdon, Bristol.)

i. The wedding guests (Part 1, verses 1–10)

ii. The shooting of the albatross (Part 1, verses 16–20)

iii. The slimy things (Part 2, verses 4–8)

iv. Death and life-in-death (Part 3, verses 10–12)

v. The victim (Part 4, verses 7–11)

vi. The ghastly crew (Part 5, verses 7–11)

vii. The homecoming (Part 6, verses 13–15)

viii. The summons to vespers (Part 7, verses 18–20)

ix. Headpiece: Harbour

x. Tailpiece: The pelican with inscription '*Accendat in nobis Dominus ignem sui amoris, et flammam aeternae caritatis*' (May the Lord kindle in us the fire of his love and the flame of eternal charity)

The arrangements for touring the exhibition in Wales are in the hands of the Contemporary Art Society of Wales to whose Secretary, Mr. Brynmor Anthony, we are very grateful for much valuable assistance. The Golden Cockerel Press kindly printed the wood engravings for *The Deluge* specially for the exhibition. At the end of August the collection will be available for booking by English galleries

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OTHER C.E.M.A. *EXHIBITIONS*

Clowns and Comics

Town and Country Life in the Reign of King George III

Camden Town Group

Portrait and Character

The Artist at Work

Contemporary Paintings

The Artist and the Church

English Art and the Mediterranean

The Present Discovers the Past

British Narrative Pictures from the Tate Gallery

Design in the Home

Paul Nash Exhibition of Applied Design

English Book Illustration since 1800

Mosaics Indian Art

Brueghel (Colour Reproductions)

Blake Illustrations to the Book of Job (Colour Reproductions)

Holbein (Reproductions)

Hogarth and English Caricature

American Paintings (Colour Reproductions)

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9 BELGRAVE SQUARE, LONDON, S.W.1

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